THE BANJO BY EAR

Intended for those who desire to learn a few

ACCOMPANIMENTS OR EASY TUNES

without learning Music

BY

S. S. Stewart.

PHILADELPHIA
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THE BANJO BY EAR.

This little work has been issued in order to accomodate those who have no desire to become expert performers upon the Banjo, but who, at the same time, desire to learn a few accompaniments and easy tunes for their own amusement and for pass time. It is folly for any one to suppose that he can become a really good player upon any instrument without a knowledge of Time and some knowledge of the science of music. Without Time the whole structure of music falls to the ground; and such knowledge cannot be obtained without study and practice. Therefore let it be understood that whoever makes use of this work is learning only by ear and not upon any scientific principle.

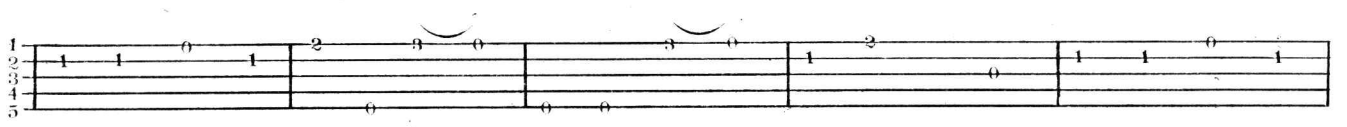
PLAN OF OPERATIONS. The five parallel lines are intended to represent the five strings of the Banjo numbered from the first to the fifth. The thinnest gut string is the first The short string is the fifth. The figures upon the lines represent the fret at which the string is to be stopped. "Stopping" the strings means placing the finger upon them. When the string is to be played "open" or without stopping it on the frets the following Sign is used thus, o.

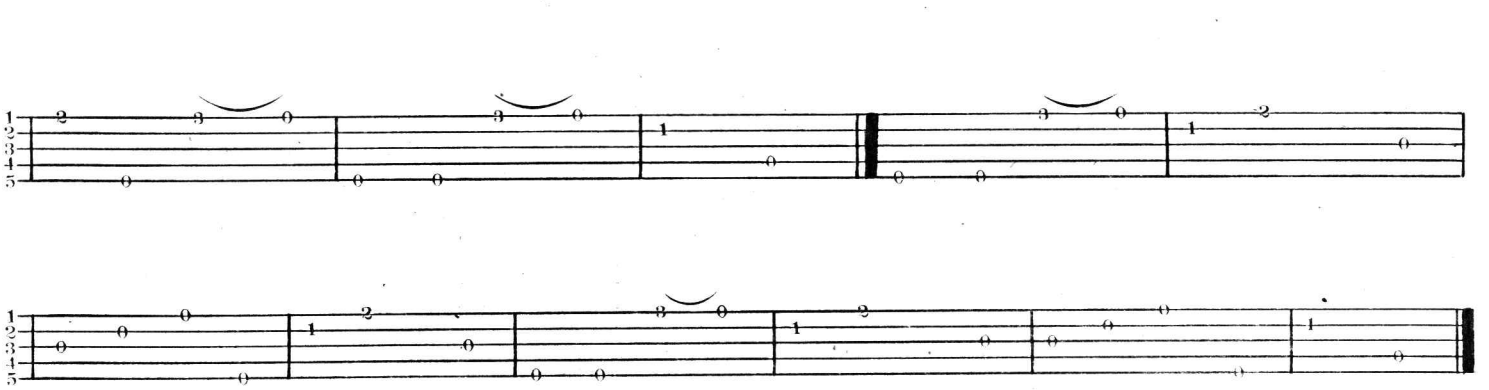
TUNING THE BANJO. Begin with the 4th or silver string which tune to any desired pitch, so long as you do not get it too high. Then stop it at 7th fret and tune the 3d string in unison. Then stop 3d string at 4th fret and tune 2d string in unison. Then stop 2d string at 3d fret and tune 1st string in unison. Then stop 1st string at 5th fret and tune short 5th string in unison.

HOW TO PICK THE BANJO. Rest the small finger of the right hand firmly upon the head, or skin, near the bridge and allow the fore arm to rest upon the upper edge of the rim. Pick the 3d, 4th and 5th strings with the Thumb and pick the 2d string with 1st finger and 1st string with 2d finger. In playing chords it is better to pick 3d string with 1st finger 2d string with 2d finger and 1st string with 3d finger.

EASY JIG.

FIRST TUNE.



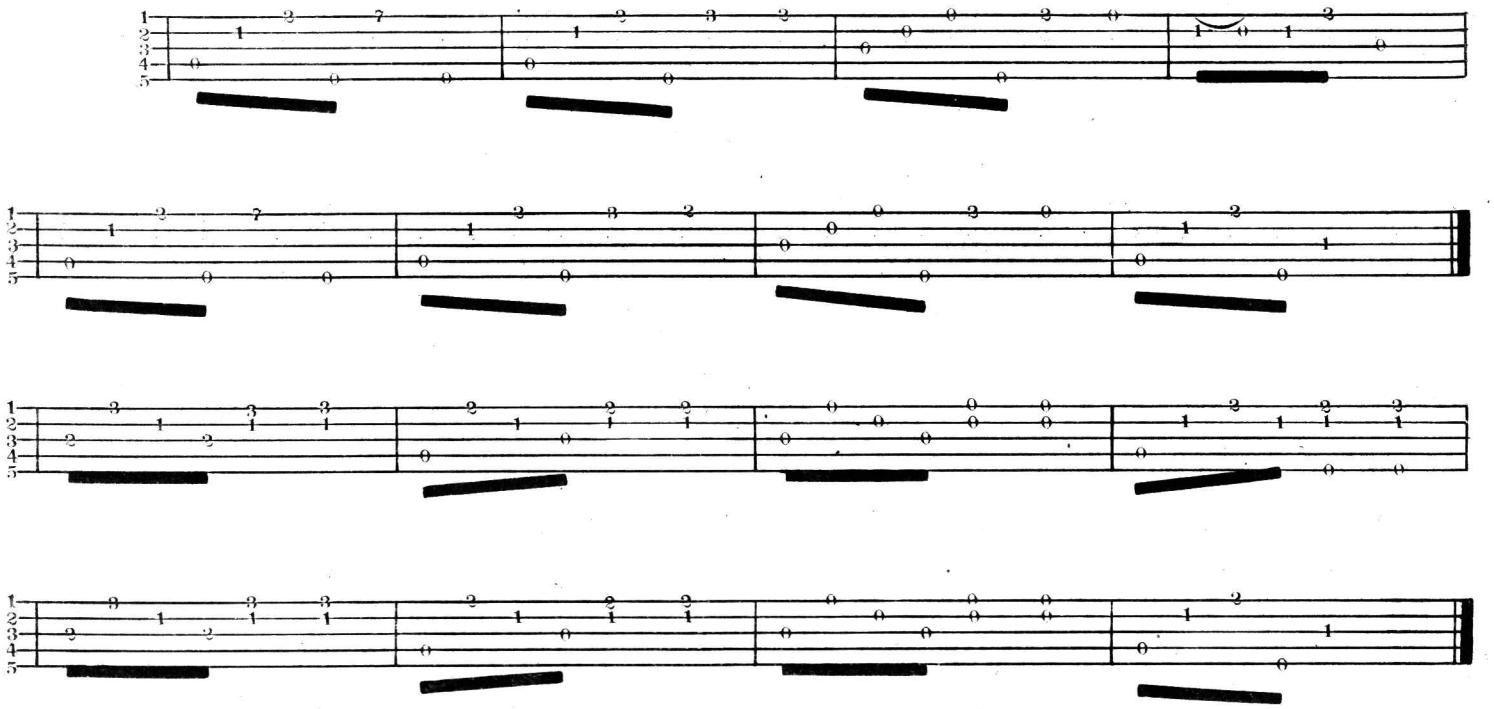


EXPLANATIONS. Place the first finger upon the second string at first fret, pick twice, then pick first string open once and then pick second string first fret again. &c. The Tune is divided into bars and each section or bar contains the same value of notes. Of course as you are playing by ear it is necessary to first hear the tune played in order to catch the time or movement.

The "SNAP." A curved line thus denotes a "snap" ⁀. The first note is to be picked as usual and the next note snapped off with the finger of the left hand which makes the first note.

BANJO POLKA.

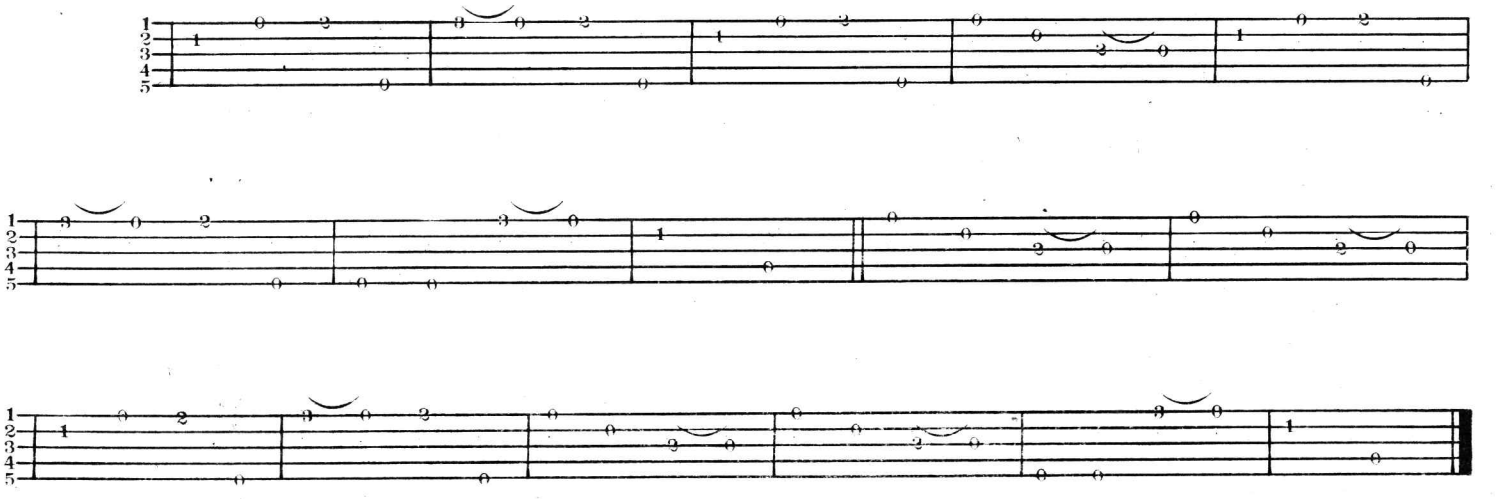
SECOND TUNE.



EXPLANATION. When two or more figures or o's are placed directly under each other they are to be played together—Chords. Figures having a black line over or under them thus ▬ are to be played twice as fast as those without the line.

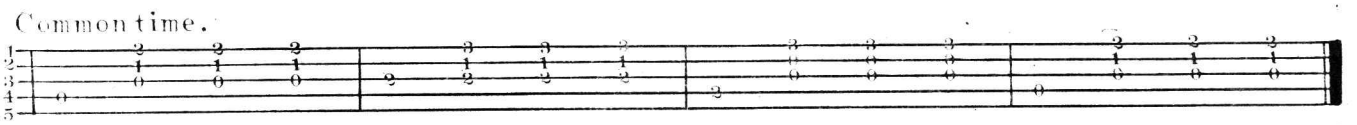
PHILADELPHIA JIG.

THIRD TUNE.

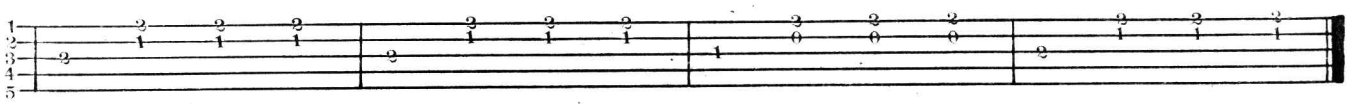


CHORDS ON THE BANJO.

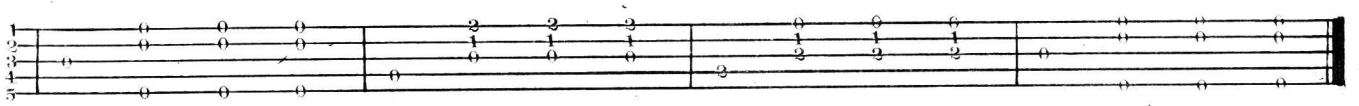
CHORDS IN A MAJOR.



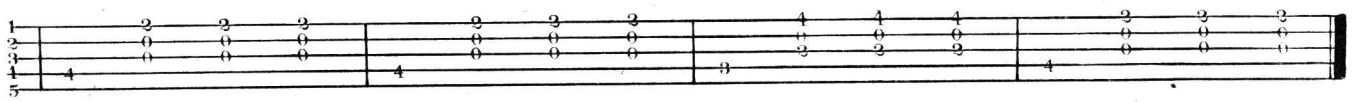
CHORDS IN F SHARP MINOR.



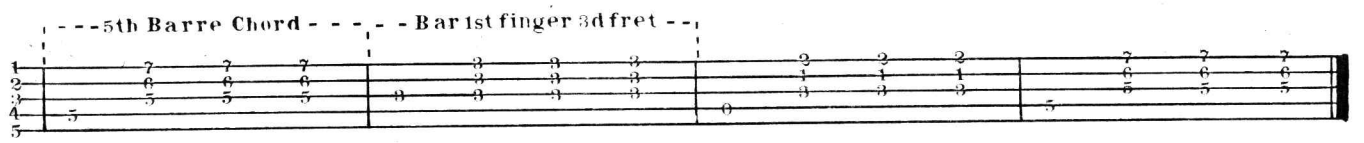
CHORDS IN E MAJOR. (The "Open" key.)



CHORDS IN C SHARP MINOR.

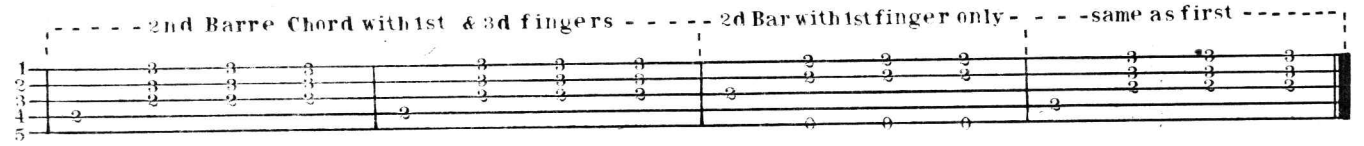


CHORDS IN D MAJOR.



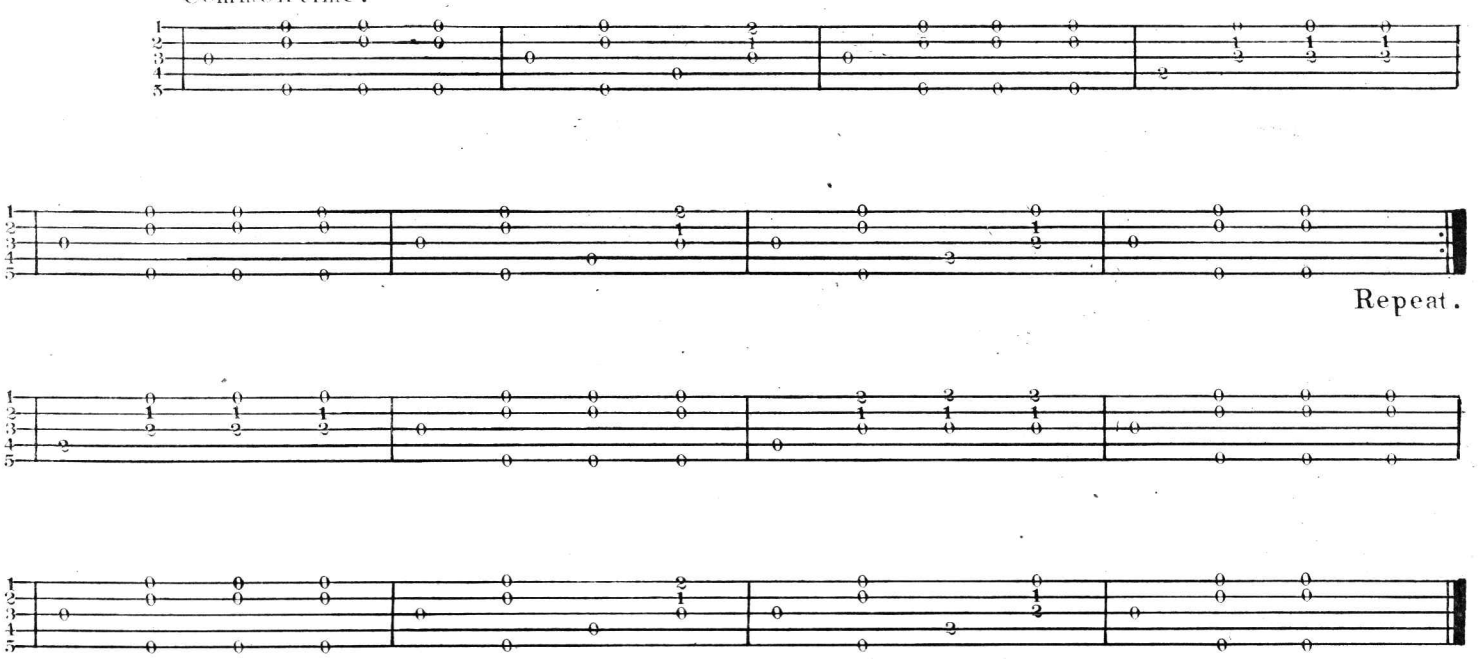
Barre or Bar chords — Place the first finger firmly across the 4st rings at the **5**th fret—then place the **3**d finger on **2**d string at **6**th fret and small finger on **1**st string **7**th fret. In second measure place first finger across three strings which will make all the notes.

CHORDS IN B MINOR.



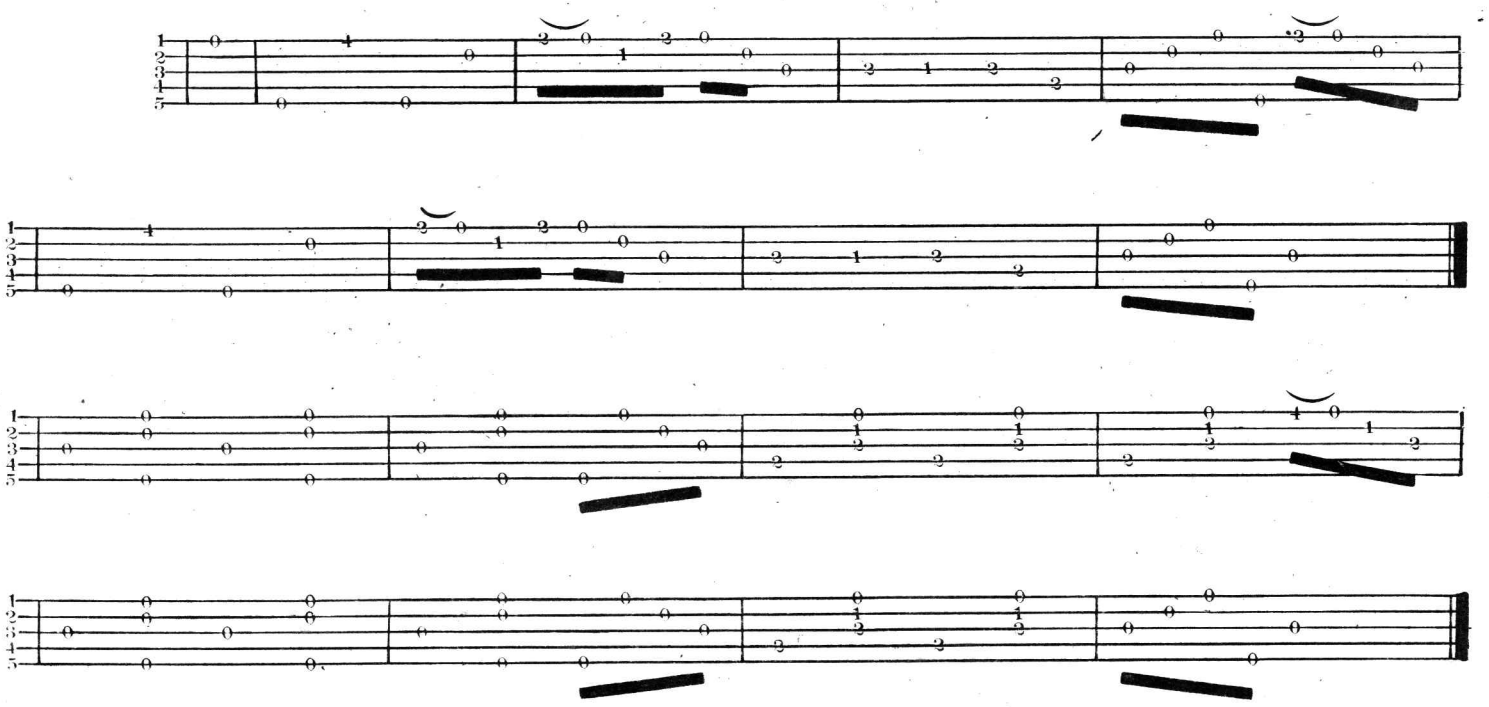
ACCOMPANIMENT TO SWANNEE RIVER.

Common time.

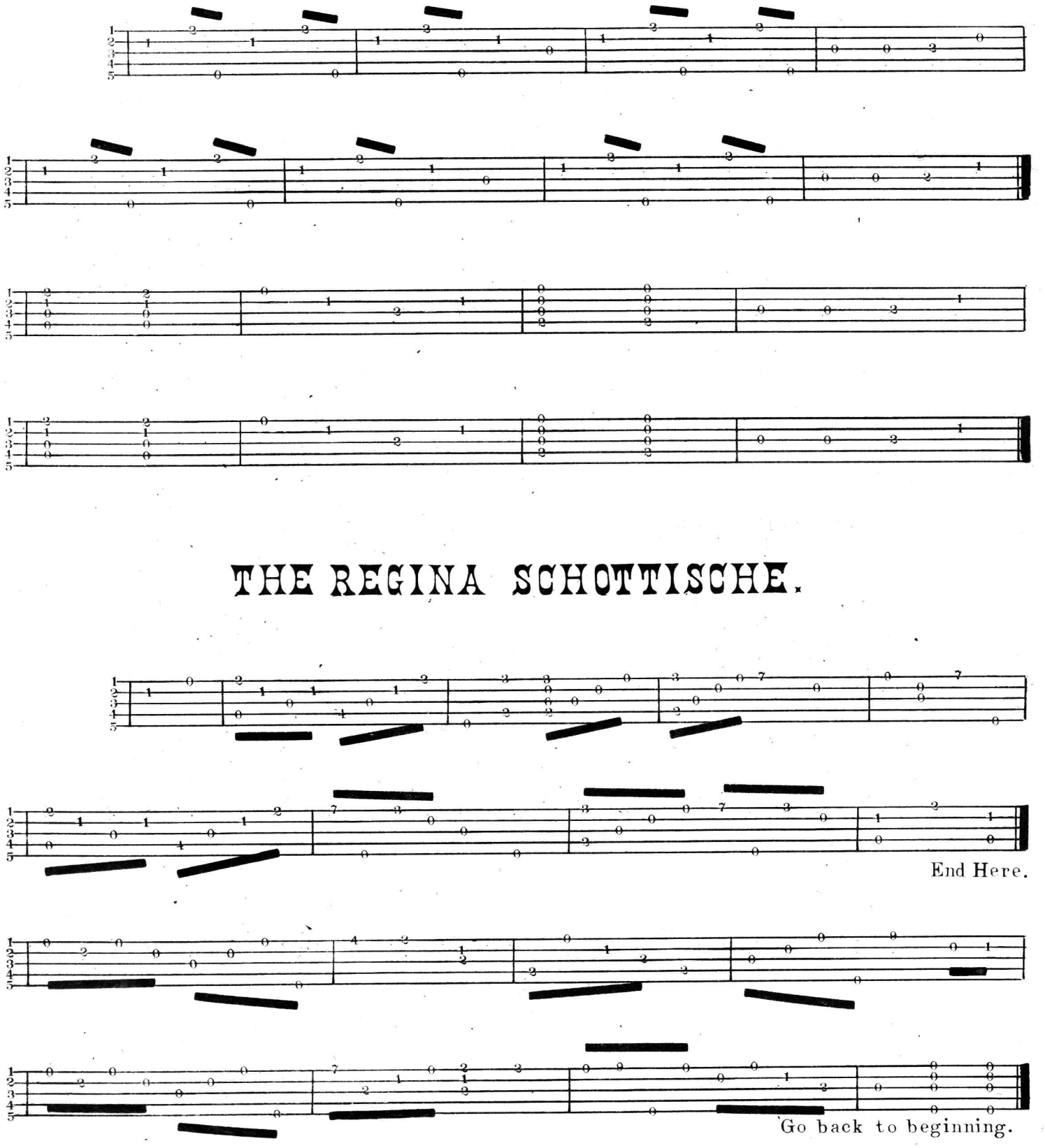


Repeat.

EMANCIPATION JIG.

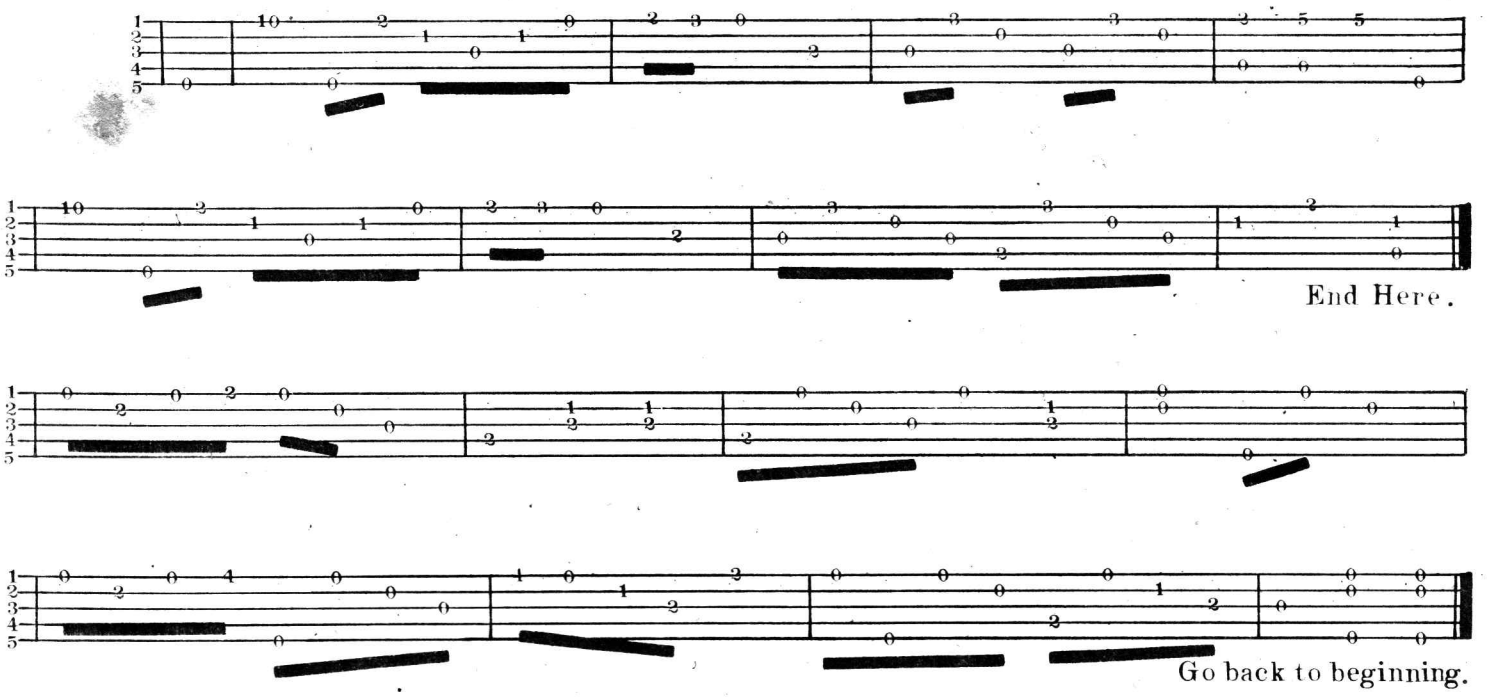


OLD DAN TUCKER.



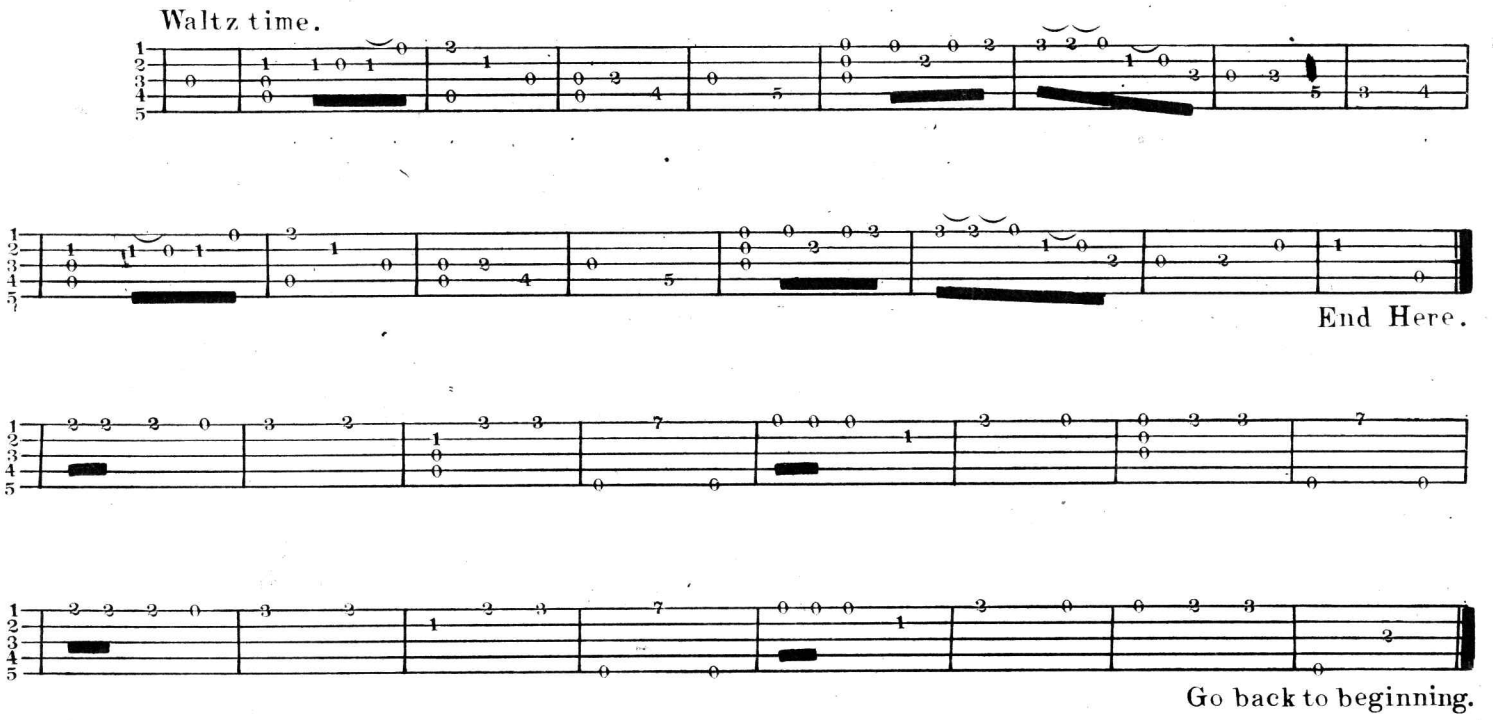
THE REGINA SCHOTTISCHE.

THE GRACEFUL POLKA.

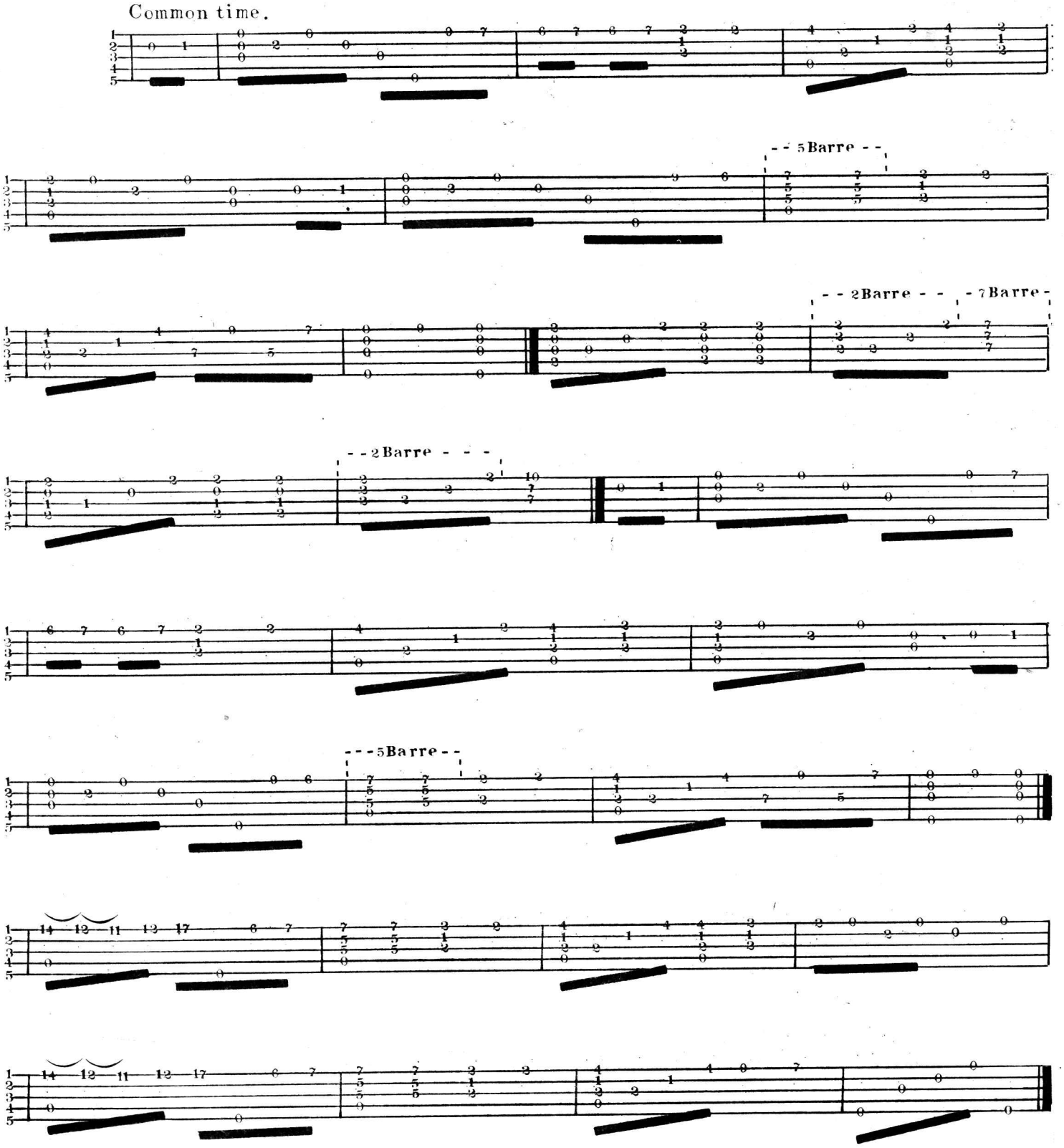


SPANISH CACHUCA.

Waltz time.



THE BANJORETTE SCHOTTISCHE.

Tune Bass string up one Tone above the usual pitch. In unison with first string.

Common time.